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AN UNNOTED SOURCE OF CHAPMAN'S
ALL FOOLS.

IN Koeppel's study¹ of Chapman one of the sources of *All Fools* has unaccountably escaped mention. The two sources given for the play are: for the main plot, the *Heautontimorumenos* of Terence; for the Cornelio-Gazetta episodes, Shakespeare's Master Ford in *The Merry Wives of Windsor*. The connection with Shakespeare can hardly be considered proved, but there is no doubt that for the bulk of his play Chapman's original was the *Heautontimorumenos*. The equivalent characters are: Gostanzo = Chremes, Valerio = Clitipho, Marc Antonio = Menedemus, Fortunio = Clinia, Rinaldo = Syrus, Gratiana = Bacchus, Bellanora = Antiphila. But such a table of correspondences must be understood as based mainly on the outer activity of the persons and their respective shares in the plot, not on their individual characters, except in so far as these are determined by the plot.

Especially is this true of Gostanzo and Valerio. These two may, indeed, as regards their value in the action, rightly be considered as equivalent respectively to Chremes and Clitipho, but in their characterization Chapman certainly took his suggestion, not from the *Heautontimorumenos*, but from the *Adelphi*. It may be well to recapitulate enough of this comedy to show the points of likeness. Demea, an old Athenian, with conservative notions as to the education of young men, has two sons. One of these, Æschinus, he gives to his brother, Micio, to be adopted. The other son, Ctesipho, Demea keeps and brings up on his farm just outside the city. He keeps the young man busy at farm-work under the strictest supervision, gives him warnings many and solemn against

¹ E. Koeppel: *Quellen-studien zu den Dramen George Chapman's, Philip Massinger's und John Ford's*. Strassburg, 1897.

the temptations of the city, and thinks that by these means he has formed a model youth. Æschinus, on the other hand, lives in Athens with his uncle and adopted father, Micio, a man of quite different type from Demea. Micio is burdened with no strict moral code; his chief desire is to win and hold Æschinus' affection and confidence, and to this end he gives his adopted son entire freedom, provides him with money for every indulgence, and condones every offence. Demea, coming to town, reproaches his brother for this course, which he declares is ruining the boy, and holds up for imitation his own way of bringing up Ctesipho, on the farm, away from temptation. Now the actual fact is that this supposed model young farmer has in reality slipped away to the city, and, aided by his more expert city brother, is indulging in all the excesses that Demea has been inveighing against. It is not, however, until the end of the play that Demea finds all this out, and throughout the five acts he continues to praise his son's steadiness, and his own wisdom as an educator of youth.

From this brief *résumé* it will be apparent how close is the parallel between Demea and Ctesipho on the one hand, and Gostanzo and Valerio on the other — a parallel too complex to be accidental. The resemblance — in spirit even more than in words — extends to some of the dialogue. Take, for example, the following passage, where the slave Syrus, who is in the young men's confidence, encourages Demea in his complacent error: —

[They are talking of the city youth's latest bit of misconduct.]

Syr. Would you indeed have suffered that son of yours to act thus?

Dem. I, suffer him? Would I not have smelt it out six months before he attempted it?

Syr. Need I be told by you of your foresight?

Dem. I pray he may only continue the same he is at present!

Syr. Just as each person wishes his son to be, so he turns out.

Dem. What news of him? Have you seen him to-day?

Syr. What, your son? [*Aside.*] I'll pack him off into the country. [*To Demea.*] I fancy he's busy at the farm long before this.

Dem. Are you quite sure he is there?

Syr. What! — when I saw him part of the way myself —

Dem. Very good. I was afraid he might be loitering here.

Syr. And extremely angry, too.

Dem. Why so?

Syr. He attacked his brother in the Forum with strong language about this music-girl.

Dem. Do you really say so?

Syr. Oh dear, he didn't at all mince the matter; for just as the money was being counted out, the gentleman came upon us by chance, and began exclaiming, 'Oh Æschinus, that you should perpetrate these enormities! that you should be guilty of actions so disgraceful to our family!'

Dem. Oh, I shall weep for joy.

* * * * *

May he be preserved to me! I trust he will be like his forefathers.

[Weeping.]

Syr. [Aside.] Heyday!

Dem. Syrus, he is full of these maxims.

* * * * *

I do everything I can; I spare no pains; I train him up to it; etc.

— *Adelphi*, III. 4.

Compare with this the conversation between Rinaldo and Gostanzo:—

[They are talking of Valerio.]

Gos. Indeed, he's one can tell his tale, I tell you,
And for his husbandry—

Rin. Oh, sir, had you heard
What thrifty discipline he gave my brother,
For making choice without my father's knowledge,
And without riches, you would have admired him.

Gos. Nay, nay, I know him well; but what was it?

* * * * *

Gos. And like enough
Your silly father, too, will put it up;
An honest knight, but much too much indulgent
To his presuming children.

Rin. What a difference
 Doth interpose itself 'twixt him and you,
 Had your son used you thus?
Gos. My son — alas !
 I hope to bring him up in other fashion —
 Follows my husbandry, sets early foot
 Into the world ; he comes not at the city,
 Nor knows the city arts, etc. — *All Fools*, I. 1.

It will, I think, be apparent from the above, that while the *Heautontimorumenos* is the chief source of *All Fools*, it is not the only source. Two persons in Chapman's play, Gostanzo and Valerio, must be taken as having, so to speak, a double source: considered with respect to their activity in the plot, they correspond to Chremes and Clitipho of the *Heautontimorumenos*; considered with respect to certain phases of their characterization, they are to be referred to the *Adelphi*.

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